



Influence of Western Culture on the Nigerian Music Industry in the 21st Century

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ABSTRACT

Background: The impact of Western culture on Nigeria's music industry has been a mix of revolutionary changes and traditional preservation. This change has a transformative force, shaping the sound, style, and global reach of indigenous music, including music creation and consumption, artist collaborations, and marketing.

Objective: This study investigated how Western culture influences the Nigerian music industry in the 21st Century.

Method: Adopting the survey research design, 500 inhabitants of Nigeria who were 18 years and above were sampled using a multistage sampling technique. The respondents were selected from the six geo-political zones that constitute the configuration called Nigeria. The zones were North-Central, North-East, North-West, South-East, South-South and South-West. Data were collected using a structured questionnaire while analysis was done using simple frequency counts and percentages.

Results: Western culture has influenced Nigerian music production, as overwhelming majority of the respondents (82.6%) confirmed that Western culture has a positive influence on Nigerian cultural identity in the music industry.

Conclusion: The study concludes that Western cultural influences with its transformative force has impacted many facets of the Nigeria music industry, including music creation and consumption, artist collaborations, and marketing with its attendant result in the homogenisation of musical styles, potentially threatening the diversity and richness of Nigerian music.

Unique Contribution: This study has offered new insight into the increasing influence of Western culture on Nigeria music industry, resulting to Nigerian artists intentionally blending Western genres like hip-hop, R&B, and EDM with traditional rhythms like Fuji, Juju, Afrobeats, Igbo Highlife, Afro-juju, to create globally relatable yet locally rooted music.

Key Recommendation: The Nigerian Broadcasting Corporation (NBC) should regulate the broadcasting of indigenous music that promotes Nigerian culture by imposing mild restrictions, among others. This will enable the Nigerian music industry to maintain its cultural originality by incorporating indigenous materials, ideas and languages in musical content which in turn will discourage the over-bearing dependence on Western genres, instruments, and production techniques into their music.

Keywords: Western Culture, Nigerian Music Industry, Music Production, Cultural Identity, and Local Musical Identities



INTRODUCTION

The impact of Western culture on Nigeria's music industry has been a mix of revolutionary changes and traditional preservation. This change has a transformative force, shaping the sound, style, and global reach of indigenous music, including music creation and consumption, artist collaborations, and marketing. For Katumo, Muinde and Waswa (2023), the merging of local and global cultures had resulted in new cultural manifestations and hybrid identities that demonstrate the harmonious cohabitation of local self-awareness and global needs that promotes cultural homogenisation. For instance, Afro-beats and Afro-pop are two distinct genres that emerged from the merging of Nigerian and Western cultures. R&B, jazz, funk, and hip-hop are examples of Western genres. This combination creates a unique sound that enthralls listeners everywhere. In effect, Nigerian musicians have created a unique blend of traditional and modern styles by fusing Western genres, instruments, and production techniques into their music.

Studies have revealed that the global appeal of westernised Nigerian music has made it more commercially viable (Oyedele, 2021). This trend influences production, language use (often English or Pidgin), and even music video aesthetics. This significant growth has raised the revenue prediction of the Nigerian music contribution to the country's Gross Domestic Product (GDP) to reach \$84 million by 2026 after increasing from \$26 million in 2014 to \$34 million in 2018 (Adedeji (2016) and Onyeji (2017)). Some notable Nigerian artists who have been influenced by Western culture in the views of Adedeji and Onyeji and corroborated by Tomlinson (2017) include Fela Anikulakpo Kuti, King Sunny Ade, and Commander Ebenezer Obey, who pioneered Afro-beat and Juju music. In spite of these benefit, critics like Okafor (2005) raise concerns about cultural dilution and the erosion of traditional musical forms. Okafor's worry was that the dominance of Western influence sometimes side lines indigenous languages and instruments. A recent study on the impact of code-mixing in South-West Nigerian hip-hop pinpoints to the fact that digital revolution has increased access to Western music, creating a hybrid culture, thus, giving indication of prevalence of Western cultural influence on Nigeria music industry (Shuaibu, 2025).

Nigeria, the giant of Africa, is the most populous nation in Africa continent and it offers an intriguing background for examining how western culture has influenced the continent's music scene. For instance, with more than 360 ethnic groups and 460 languages (the most popular being Hausa, Yoruba, and Igbo), Nigeria is a multilingual and cosmopolitan nation with a distinctive musical culture. According to Edewor and Kediehor (2025), these groups have different languages, traditions, and ceremonies. Nigerian music encompasses both traditional and mainstream genres. Indeed, every ethnic group in Nigeria has a unique musical instruments, styles, and songs.

The Nigerian music industry has experienced significant growth and global recognition in the 21st century. However, this growth has also been accompanied by the increasing influence of Western culture on the industry. The adoption of Western musical styles, production techniques, and cultural values has raised concerns about the potential erosion of Nigerian cultural identity and the homogenisation of the musical industry.



OBJECTIVES OF THE STUDY

1. To investigate how Western culture influence the Nigerian music production.
2. To assess the impact of Western cultural influence on Nigerian cultural identity in the music industry.
3. To identify the factors driving the adoption of Western cultural elements in Nigerian music.

Conceptual Review of Related Literature

Hafez and Grüne were among scholars that conceptualised the term “Westernisation” to refer to the process by which Western powers influenced the political, social, cultural, and economic environments of Asia, Africa, and Latin America, even after formal decolonisation. In their study conducted to ascertain Western cultural influence, Hafez and Grüne (2015) highlighted two broad perspectives: Westernisation as a driver of modernisation and progress, and as a form of cultural imperialism, imposing Western norms and values on non-Western societies. Their studies published in December 2015 also indicate a concept that inspires both positive views (modernisation, advancement) and negative ones (dominance, cultural erosion or imperialism). The researchers conclude that Westernisation is a complex and dynamic phenomenon, simultaneously modernising and dominating, constructive and destructive - shaped by both Western forces and local responses.

In Nigeria, a study conducted to examine the extent of Western culture influence on Nigerian music production indicates that Western culture tend to blend Nigerian and Western traditions which has significantly altered the Nigerian music industry, allowing it to showcase its rich cultural heritage and reach a global audience. Specifically, the researchers observe the following:

delve deeper into the cultural implications of this blending, using the theories of cultural hybridity and identity negotiation. They assert that Nigerian artists often navigate multiple cultural worlds, consciously fusing global pop with local idioms to appeal to both home and diaspora audiences (Uwalaka & Ezeh, 2019).

Their study reveals how this hybridity allows for both resistance to and acceptance of Western cultural norms. Also, Tomlinson (2017) claimed that Western cultural dominance is the reason behind the standardisation of musical styles and the suppression of local cultural identities.

Notwithstanding the discovery of bronze engravings depicting musicians and their instruments from the 16th and 17th centuries, nothing is known about the history of music in Nigeria before the advent of the Europeans. Among the most popular genres outside of the country include the native Apala, Awurrebe or Aurrebbe, Rara, Were, Ogene, Fuji, Juju, Afro-beats, Igbo Highlife, Afro-juju, Waka, Igbo rap, Gospel, and Yo-pop. Work songs are a common kind of traditional Nigerian music. They support riverboats, agricultural labourers, and other businesses. When doing housekeeping, women utilise complex rhythms, such as crushing yams to complex music. In the north, farmers work together in each other's fields, and the host is expected to supply his neighbours with musicians.



Undoubtedly, the spread of Western digital platforms and social media have made it possible for Nigerian musicians to access international markets and become well-known worldwide. This has not only increased the visibility of Nigerian music but also opened the floodgate for performers such as Tiwa Savage, Burna Boy, 2Face, D'Banj, Davido, Wizkid, and others who are now globally recognised, to profit from their songs. Moreover, the Nigerian music industry's composition, operational procedures, and sources of income have also been significantly influenced by Western culture. In this wise, Nigerian musicians may now reach a worldwide audience, and there are a lot of new commercial options in the music industry, such as endorsements, tours, and collaborations. The influence of Western culture has created a new avenue for traditional Nigerian genres like Fuji, Juju, and Highlife, with contemporary artists maintaining their ethnic origins but fusing them with modern influences.

Nigerian artists from the 20th century, such as King Sunny Ade, I. K. Dairo, Dele Ojo, Commander Ebenezer Obey, Fela Anikulakpo Kuti, Sonny Okosun, Veno Mariaghae, and Lagbaja, often wore clothing that was typical of their culture and music. Nigerian artists nowadays, on the other hand, seem more Western than Nigerian. Modern Nigerian performers such as Burna Boy, Davido, Wizkid, Falz, Eedris Abdulkareem, 2Face, Tems, D'Banj, Omawomi, Timi, and others have drawn attention from the international music community. This trend also applies to the Nigerian music industry, which has seized the excellent chance to profit from writing, playing, and singing songs with Western musicians due to the high degree of recognition of the Western music industry.

Again, recent studies have focused heavily on the intentional and innovative use of regional languages and musical idioms in order to preserve Nigerian indigenous musical traditions and restore their indigenous identity. Though, the Nigerian music industry may make a greater economic contribution to the nation's Gross Domestic Product (GDP) with the correct infrastructure and financial breakthrough, it is pertinent to note that if the Westernisation process is let to proceed as it ought to, the existence of distinct nation-states will come to an end. Our conventional understanding of music, both new and old, has been drastically altered by the new technology, which is based on computer and satellite transmission.

However, Hosen (2020) posits that the strong connections between social, political, cultural, technical, and military elements speed up the process of Westernisation. This perhaps was the reason Tomlinson (2017) expressed concern that pop culture, a by-product of Westernisation is undermining Nigeria's unique cultural values, including languages and music. More specifically, Westernisation is the reason of cultural loss, which includes the decline of traditional cultural values and rituals. Furthermore, the autonomy and self-determination of non-Western civilisations may be restricted due to their reliance on Western institutions and economic systems. Scholars like Adeola (2018) added impetus that digital media platforms such as YouTube, Spotify, and TikTok have served as agents of cultural diffusion, allowing Nigerian artists to interact with Western trends in real-time.

So, Western influence appears to have assumed global dimension. Gaining prominence in Nigeria as an offshoot of emergence of new technologies, Western culture has spread across the nook and crannies of Nigeria, resulting to Nigerian artists intentionally blending Western genres



like hip-hop, R&B, and EDM with traditional rhythms like Fuji, Juju, Afro-beats, Igbo Highlife, Afro-juju, to create globally relatable yet locally rooted music. The hybridity has allowed artists to maintain cultural identity while also appealing to a global audience (Oikelome, 2013).

It has been argued that social media and streaming services like Spotify, Apple Music, and YouTube have enabled Nigerian artists to reach a global audience, exposing them to various Western music styles (Ahmed, 2025). Ahmed (2025) further posited that international collaborations with Western artists have introduced new sounds and styles to Nigerian music, contributing to its global popularity, as well as Nigerian artists' incorporation of Western elements, such as hip-hop, R&B, and EDM while maintaining traditional African rhythms and instruments. More importantly, the adoption of Western cultural elements in Nigerian music industry evolved around globalisation and streaming platforms, technological advancement, influence of the Diaspora, commercial viability, media and entertainment influence, education and exposure.

THEORETICAL FRAMEWORK

This study used the cultural homogenisation and hybridisation theories as the main idea to build its foundation. The idea was developed by scholars like Homi K. Bhabha, Stuart Hall, Gayatri Spivak, and Paul Gilroy, which was first articulated by cultural theorists like Nestor Garcia Canclini in postcolonial studies. The main idea of the theory provides a framework for understanding the complex relationships that emerge between many cultures, particularly in the context of Westernisation. In his article "Hybrid Cultures: Strategies for Entering and Leaving Modernity," for example, Canclini (1995) makes the case that hybridisation is a dynamic process in which traditional and contemporary elements combine to create new cultural identities that are neither wholly local nor wholly global. Understanding the idea of cultural hybridisation—which looks at how cultures converge to produce new hybrid forms—is essential to researching the influence of Western culture on the Nigerian music industry in the 21st century.

Many cultural traditions, from food and clothing to music and language, exhibit this process of hybridisation, in which aspects of other cultures are creatively blended. Two examples of cultural hybridisation are Afro-beat and Afro-pop, which combine traditional African rhythms with Western pop music. Numerous cultural products, including TikTok, punklung, Jamaican reggae, McDonald's rice porridge, Vaseline hand lotion, and more, include these mixtures (Bafanova, Golubeva, Kalmykov, Naumova, & Sukhareva, 2022). These products are still popular because they respect regional conventions while maintaining their appeal on a global level by fusing local and global characteristics. Because it offers a framework for comprehending how global musical flows lead to the creation of new, blended musical forms and how individuals and artists navigate their identities in the constantly changing musical landscape, this theory is actually especially pertinent to the study of the influence of Western culture on the Nigerian music industry in the 21st century (Canclini, 1995).

However, as global culture grows, cultural variety declines and a single, global culture takes centre stage, according to the cultural homogenisation theory, which is frequently debated in the context of studies of globalisation. This is strongly tied to academics like George Ritzer, who coined the term "McDonaldisation" to characterise the way the concepts of fast-food restaurants



are beginning to permeate more facets of society and more regions of the world. In “The McDonaldisation of Society,” published in 1993, Ritzer makes the case that globalisation produces a homogenous society dominated by Western, especially American, cultural standards and business practices. Local traditions and cultures may be lost as a result of the homogenisation process when globalised goods and lifestyles take their place.

These two theories are connected to this study on the Influence of Western Culture on the Nigerian Music Industry in the 21st Century in multiple ways. Firstly, they offer a prism through which to investigate the tensions between Western cultural influences and the preservation of the Nigerian music industry by emphasising the difficulties the industry faces in preserving its cultural identity in the face of ubiquitous Western cultural standards (Ritzer, 1993). Secondly, they show how Western cultural flows would result in the creation of new, blended cultural forms; and to demonstrate how Nigeria's indigenous music industry navigates its identity in a dynamic environment, and the tensions that arise between Western cultural influences and the preservation of the Nigerian music industry due to Westernisation. Thirdly, both theories help explain the revolutionary changes happening in the Nigerian music industry. For instance, the cultural hybridisation and homogenisation theories help explain how Nigerians are changing their musical lifestyles and the wider impact this is having on the traditional music industry in Nigeria.

METHODOLOGY

The research design employed in this study was the survey method. According to O'Leary (2014), the “survey method allows for standardised, quantitative, and qualitative data, and is appropriate for obtaining opinions of people in large population settings.” The usefulness of survey design is further amplified by Babbie (2010), who claims that it is probably the best method for social researchers seeking to gather distinctive data for characterising a group that is too large to watch in person. Inhabitants of Nigeria who were 18 years and above formed the population for this study. These inhabitants reside in the 36 states and the Federal Capital Territory (FCT). The researchers surveyed the views and opinions of 500 inhabitants who formed the sample for the study from the 36 states and the Federal Capital Territory (FCT). This sample was considered appropriate for this multivariate study. As Wimmer and Dominick (2011) succinctly put it ... 50 = very poor; 100 = poor; 200 = fair; 300 = good; 500 = very good and 1000 = excellent.

The study, therefore, settled for 500 which according to Wimmer and Dominick (2011), is very good and appropriate for the present study. To determine the 500 inhabitants who formed the sample for the study, the researchers, using a multi-stage sampling technique, firstly grouped the 36 states and the FCT into six zones, following the Geographical zones of the Federal Republic of Nigeria, where each zone selected purposively is located. Secondly, the researchers then drew the 500 respondents proportionately from each of the six selected states and the FCT. The inhabitant population figure obtained for each of the six states and the FCT from their official document enabled the selection of the samples using quota sampling method. The detail is as shown below:



| S/N | Geographical Zones | Selected State/FCT | Capital City | Population of Selected State | Each Percent | Sample Size |
|-----|--------------------|--------------------|--------------|------------------------------|--------------|-------------|
| 1. | North-Central | Benue | Makurdi | 6,687,706 | 13.2% | 66 |
| 2. | North-East | Borno | Maiduguri | 6,687,590 | 13.2% | 66 |
| 3. | North-West | Kaduna | Kaduna | 8,324,285 | 16.4% | 82 |
| 4. | South-East | Imo | Owerri | 6,067,722 | 12.0% | 60 |
| 5. | South-South | Delta | Asaba | 7,107,543 | 14.0% | 70 |
| 6. | South-Wests | Lagos | Ikeja | 15,772,884 | 31.1% | 156 |
| | Total | | | 50,647,730 | 100% | 500 |

Source: Wikipedia. <https://en.wikipedia.org>

Finally, the simple random sampling technique was used to select the various states/FCT, and individual respondents chosen for administration of the research instrument. The major research instrument which was the questionnaire contained 25 closed and open-ended questions, which was face-validated by two Professors in the Departments of Music, Delta State University, Abraka and Mass Communication, Dennis Osadebay University, Asaba. In order to establish the reliability of the instrument for this study, a pilot test was conducted and the instrument was administered to fifty-two respondents of Delta State. This sample was randomly selected but was not reused in the final analysis. Some of the respondents were administered with the questionnaire face-to-face, while others were reached via e-mail and social media channels like SMS and WhatsApp through an arrangement by the researchers, their field assistants and associates. The instrument took eight weeks to administer with the help of trained research assistants.

Instrument and Measure

The questionnaire was the instrument used for this study. It was used to gather information on the influence of Western culture on Nigerian music industry in the 21st century. The questionnaire is a device for securing answers to a set of questions using a form, which respondents fills personally unlike interview schedule which implies a form containing a set of questions which the interviewer asks and fills himself/herself in a face-to-face situation with the respondents (Okafor, 2002 as cited in Onyekachi, Nwafor & Akachukwu, 2016). The questionnaire for this study has two main parts. First, on the bio-data/demographic characteristics like gender, age, occupation and level of education, and the second part, focused on knowledge or response on influence of Western culture on Nigerian music industry in the 21st century. One advantages of the questionnaire was that it enables the researchers to gather information about respondents' opinions, feelings and views, and it also indicates how respondents agreed or disagreed with a statement given. The questionnaire enabled the respondents to express their views to questions that were not provided with options. This enabled respondents to freely express their views to questions asked on influence of Western culture on Nigerian music industry. However, the problems would arise when the facts themselves are difficult to establish, when the question posed contains ambiguity or bias or when the range of available questions or answers did not allow the respondents the opportunity to state what he or she wished. This implies that the questionnaire regardless of its weaknesses provided useful and meaningful data to the researchers since it dealt with respondents' feelings, opinions and views about questions that were asked.



RESULTS

Out of the 500 copies of questionnaire that were administered to the respondents in six states of the Federation, 484 representing 96.8% were returned and found usable. It should be noted that bio-data/demographic characteristics were not important variable for the study. The result obtained is hereby presented as follows:

Table 1: To what extent would you say Western culture has influenced Nigerian music production?

| Options | Frequency | Percentage |
|------------------------|-----------|------------|
| To a very large extent | 270 | 55.8 |
| To a large extent | 178 | 36.8 |
| To a small extent | 12 | 2.5 |
| To a very small extent | 24 | 4.9 |
| Total | 484 | 100.0 |

Table 1 shows a whooping majority of 270 and 178, amounting to 92.65%, of the respondents admitted to a very large extent and to a large extent that Western culture has significantly influenced Nigerian music production, 12 and 24 of them, amounting to 7.4%, admitted to a small extent and a very small extent.

Table 2: How would you assess the impact of Western cultural influence on Nigerian cultural identity in the music industry?

| Options | Frequency | Percentage |
|-----------|-----------|------------|
| Positive | 400 | 82.6 |
| Negative | 82 | 16.9 |
| Undecided | 2 | 0.4 |
| Total | 484 | 100 |

Table 2 shows 400 or 82.6% of the respondents confirmed that Western culture has a positive influence on Nigerian cultural identity in the music industry while only 82 or 16.9% confirmed negative influence and 2 or 0.4% undecided.

Table 3: Could you establish the following factors as they contribute to the adoption of Western cultural elements in Nigerian music in order of preference?

| Options | Frequency | Percentage |
|---------------------------------------|-----------|------------|
| Globalisation and streaming platforms | 120 | 24.8 |
| Technological advancement | 76 | 15.7 |
| Influence of the Diaspora | 84 | 17.4 |
| Commercial viability | 80 | 16.5 |
| Media and entertainment | 68 | 14.0 |
| Education and exposure | 56 | 11.6 |
| Total | 484 | 100 |



Table 3 shows 120 (24.8%) of the respondents attested to the fact that globalization and streaming platforms such as Spotify, Apple Music, and YouTube are major factors responsible for the adoption of Western cultural elements in Nigerian music. 84 (17.4%) attested to influence of the Diaspora while 80 (16.5%) attested to commercial viability. Also, 76 (15.7%) of the respondents attested to technological advancement as the reason for the adoption of Western cultural elements in Nigerian music, 68 (14%) attested to media and entertainment while 56 (11.6%) attested to education and exposure.

DISCUSSION

The first research question borders on investigating how Western culture influences the Nigerian music production in the 21st century. Looking at this question, table 1 revealed that, a whopping majority of the respondents 270 and 178, amounting to (92.65%), admitted “to a very large extent” and “to a large extent” that Western culture has significantly influenced the Nigerian music production in the 21st century. However, 12 and 24, amounting to (7.4%) of the respondents admitted “to a very low extent” and “to a low extent” respectively. This may indicate that Western culture has had a significant impact on the lifestyles of many Nigerians. This also means that the Nigerian music industry income generation sources from record labels, producers, and artist engagements may have been influenced very significantly. This finding is in consonance with a study by Hafez & Grüne (2015), which characterises Westernisation as the influencing effect of Western powers on political, economic, social, and cultural conditions in Asia, Africa, and Latin America, reflect the aforementioned results. This, also, supports the finding of Shuaibu (2025) that digital revolution has increased access to Western music, creating a hybrid culture, thus, giving indication of prevalence of Western cultural influence in Nigeria music industry.

The second research question is on assessing the impact of Western cultural influence on Nigerian cultural identity in the music industry. It is worthwhile to note that the impact of Western cultural influence on Nigerian cultural identity in the music industry has been very great. Responses from respondents revealed that, many Nigerians preferred Western music over Nigerian indigenous music. Responses demonstrate the fact that, the employment of current production techniques, superb instrumentation, unique sounds with Western genres, and the blending of traditional and modern forms are some of the elements that propel the love of Western music well above that of Nigerian music. Again, 82.6% of the respondents confirmed that Western culture has a positive influence on Nigerian cultural identity in the music industry. Only 17.3% of the combined responses confirmed negative and undecided that the impact of Western cultural influence was not too fantastic. The outcome of this research showed that the entry of Western cultural influences into the Nigerian music industry has homogenised musical genres, putting Nigerian music's depth and variety in jeopardy. The findings of Katumo, Muinde, and Waswa (2023) are in line with this assertion. They discovered that cultural homogenisation is the blending of local and global cultures that result in the development of new cultural manifestations and hybrid identities that demonstrate the peaceful coexistence of local self-awareness and global demands. Because of its reliance on Western markets and listeners, the Nigerian music industry is vulnerable to shifts in worldwide demand and trends. Tomlinson



(2017) reiterates the fact that Nigeria's unique cultural traits, such as languages and music, are being undermined by pop culture, which is a product of Westernisation.

The third research question is on establishing the factors driving the adoption of Western cultural elements in Nigerian music. Data presented in table 3 were used to answer the question. The study's findings revealed that 120(24.8%) of the respondents said that globalisation and streaming platforms such as Spotify, Apple Music, and YouTube are major factors responsible for the adoption of Western cultural elements in Nigerian music. 84(17.4%) said influence of the Diaspora while 80(16.5%) said commercial viability. Also, 76(15.7%) of the respondents said technological advancement was the reason for the adoption of Western cultural elements in Nigerian music, 68(14%) said it was media and entertainment while 56(11.6%) said education and exposure. The import of the combined responses is that the interconnectedness of nations through technology, trade, and culture has exposed Nigerian artists to Western music styles, trends, and production techniques. This validates (Omibiyi-Obidike, 2019 and Oyedele, 2021), despite the attendant issues that came with the advent of Western cultural influences interconnecting nations through technology, trade, and culture transforming the world musical landscape into a fast evolving one, there is no option for Nigerian music industry as Western cultural influence has to be taken on or else those that refuse will be left behind and out of the globalised stage. Omibiyi-Obidike's (2019) finding identifies how Western harmonic structures, instrumentation, and stylistic tendencies have been increasingly assimilated into traditional Nigerian music. Also, Oyedele's (2021) finding reported that Western-style music is widely consumed across the globe, prompting Nigerian artists to adopt such styles to increase market appeal and financial gain.

The study also found that access to digital recording equipment, music software, streaming platforms, and social media has made it easier to adopt and experiment with Western sounds. This finding collaborate Ekwueme's (1994) findings that examines how church music in Nigeria has integrated Western idioms, creating a new style that blends African rhythmic and melodic patterns with European harmonies and hymnody. These findings underscore the birth of hybrid genres that retain African identity while embracing Western form, which is a confirmation of the dynamics of the cultural homogenisation and hybridisation theories used in this study. This further validates one of the enumerated benefits of adopting the Western cultural elements in Nigerian music in view of becoming more accessible to global audiences and fusion genres like Afrobeats gaining international recognition and airplay which were stipulated by Uwalaka and Ezeh (2019) and Adeola (2018).

LIMITATIONS OF THE STUDY

This study had the limitations of being focused on a sample of population of respondents from only six states out of the 36 states and the FCT that made up the Nigeria population. Consequently, the study was confined to the responses from that sample of respondents. The researchers were able to resolve this limitation by adopting the quota sampling technique. This technique is a non-probability sampling method where the researchers select samples based on pre-defined criteria, such as age, gender, occupation, or other characteristics to determine the



number of participants for each quota group, ensuring that the sample is a representative of the larger population.

Another obvious limitation was the inability of illiterate respondents to read and provide answers to questionnaire on their own. Also, the researchers engaged the services of trained research assistants to assist respondents that needed help at the field.

Finally, the time needed to complete this study was too short when compared with the content and largeness of the area covered by this study. This limitation was also surmounted by extending the completion period from six weeks to eight weeks.

CONCLUSION

The impact of Western cultural influences on Nigeria's music industry has been a mix of revolutionary changes and traditional preservation. This change has a transformative force, shaping the sound, style, and global reach of indigenous music, including music creation and consumption, artist collaborations, and marketing with its attendant result in the homogenisation of musical styles, potentially threatening the diversity and richness of Nigerian music. Due to the intense competition, and increasing loss of its audiences to Western cultural dominance, the traditional Nigerian genres like Fuji, Juju, and Highlife, with contemporary artists maintaining their ethnic origins but fusing them with modern influences, are anxiously searching for ways to conserve cultural diversity and perpetuating cultural past, safeguarding it, promoting awareness, and assisting Nigerian music industry in the 21st century to maintain cultural distinctions. By doing so, we may ensure that the Nigerian music industry flourishes despite Westernisation. Based on the findings and conclusion, the researchers recommend the following:

1. The Nigerian Broadcasting Corporation (NBC) should regulate the broadcasting of indigenous music that promotes Nigerian culture by imposing mild restrictions. This will enable the Nigerian music industry to maintain its cultural originality by incorporating indigenous materials, ideas and languages in musical content which in turn will discourage the over-bearing dependence on Western genres, instruments, and production techniques into their music.
2. Nigerian record labels and industries should incorporate locally-made musical instruments to infuse cultural sounds, styles and production into their music output. This will help promote and project the Nigerian music industry and its cultural heritage to the global community in the 21st century.
3. The media should stop promoting foreign material over Nigerian content to a big audience since what people see and hear on television and radio has the ability to affect their habits and tastes. This will discourage the adoption of Western music styles, trends, and production techniques.
4. The Nigerian government should assist record labels that are more culturally driven than commercially motivated, since this will stimulate and encourage record labels to become more Nigerian rather than multinational.



Ethical Clearance

Ethical consent was sought and obtained from participants used in this study. They were made to understand that the exercise was purely for academic purposes, and their participation was voluntary.

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Conflict of interest

The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

Author's Contributions

Dr Lucky Omavuaire Edewor conceived the study, including the design and collation of data, and Professor Joyce Ogho Ogwezi read through the initial manuscript. All authors have critically reviewed and approved the final draft, and are responsible for the content and similarity index of the manuscript.

Availability of data and materials

The datasets on which conclusions were made for this study are available on reasonable request.

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